

The Knight and the Maiden

THE MAGELONE ROMANCES, a song-cycle in 15 parts, is the only major work for solo voice that Brahms wrote and ranks among his finest creations. It will be sung in English by Winston Sharp (baritone), of Christchurch, accompanied by Ernest Jenner at the piano, in a series of three programmes to be heard shortly from YC and YZ stations. The first broadcast will be from 3YC at 7.38 p.m. on Tuesday, July 20.

The song-cycle is based on the *Magelone* of Ludwig Tieck, a contemporary of Goethe. Brahms first read this legendary tale when a small boy at Winsen, under the title of *The Beautiful Magelone and the Knight Peter*. The songs themselves were written over a long period, from 1861 to 1869, and Brahms dedicated the work to his friend Julius Stockhausen. It is numbered Opus 33 and comes into the beginning of his third or major period as a composer, between the composition of the *Requiem* and his resignation from his last permanent post as conductor of the *Gesellschaft der Musikfreunde* in Vienna, in the spring of 1875. The songs have been said to stand entirely by themselves in the history of song-writing.

The story tells of the knight Pierre and his love for the fair Magelone. The first song is by a minstrel, who tells of the chivalrous deeds and gallant treatment of fair ladies which are a knight's stock-in-trade. The tale continues with a description of the knight Pierre setting out on his journey with the cry, "Ho! Broadsword and spear are meet for the foe!" He meets the beautiful Magelone, falls in love, and after a while elopes with her. Soon afterwards they are separated, and before their final reunion Pierre twice finds himself alone at sea in an open boat. The first voyage is stormy, and he arrives at the court of a Sultan whose daughter Sulima exercises her charms upon him. In the second voyage he encounters fair weather and is at last borne safely back to his Magelone.

The broadcasts will be repeated in August and September from the other YC stations and the YZ stations.

The White Cat

WHERE Hani Gretler came from, the werewolves roamed abroad upon Walpurgis Night. And, at any time of the year, the spirits of the dead were wont to appear in the bodies of cats. Hani's own great-grandmother did so. She'd been drowned as a witch by the people of her little Austrian village, and, at the instant she died, a white cat appeared from nowhere on the bank of the river. This, Hani believed. But in the gleaming London surgery of Dr. Halliday, it all sounded somehow improbable. The slinky, ash-blond Hani had confided in Halliday because, she said, it had been revealed to her in a dream that a car would knock her down outside his surgery two days hence. She wanted the doctor on hand to save her life. Halliday half-believed, and disbelieved, but his scepticism was finally shaken. An old death certificate, and a pretty white cat, saw to that.

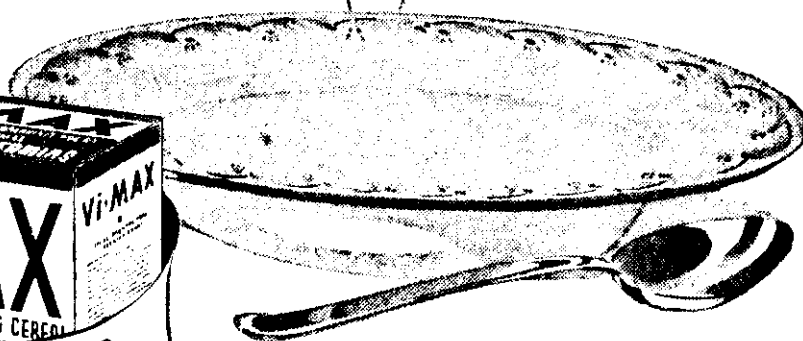
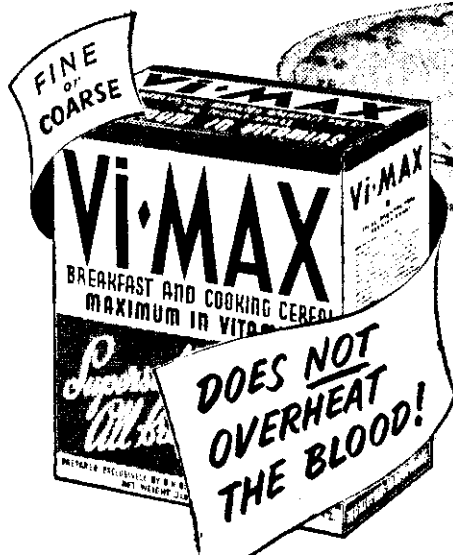
Listeners who like the spinal chill of occult events will be able to hear the full story of Hani Gretler from 1YA at 7.30 p.m. on Tuesday, July 20. The broadcast is an NZBS production of Barbara Harper's play *Pussy Cat, Pussy Cat*.

N.Z. LISTENER, JULY 16, 1954.

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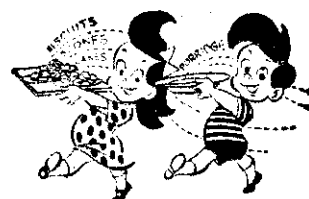
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